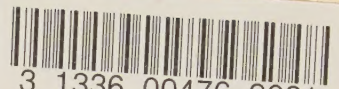


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NOTES

ON

391

CIVIL COSTUME IN ENGLAND

FROM

THE CONQUEST TO THE REGENCY.

AS EXEMPLIFIED IN

THE INTERNATIONAL HEALTH EXHIBITION,
SOUTH KENSINGTON.

BY THE HONOURABLE

LEWIS WINGFIELD/
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WILLIAM CLOWES AND SONS, LIMITED,
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PREFACE.

IN preparing a series of Civil Costumes in England from the Conquest to the Regency, for the International Health Exhibition of 1884, my object has been, in endeavouring to give effect to the wishes of the Executive Council, to portray, in the first instance, the most striking characteristics of attire as introduced by the Normans, and to trace, as distinctly as possible, the progressive changes which have taken place from the eleventh century to our own times in the varying forms of English Dress. Changes of fashion in old days were, for the most part, few and gradual, all springing from an original primitive form which varied but slightly, sometimes, during the lives of several monarchs. In order to avoid a repetition that would be wearisome, I have omitted those reigns during which no important changes took place, contenting myself with the development of the various articles of attire from the veil to the wired ruff, from the loose and simple robe to the slashed doublet and embroidered farthingale.

In order that the series should possess some distinct value I have in all instances appended to the figures the authorities from whence their garments are derived. Happily for us—latterday students of an interesting subject—the early illuminators of manuscripts always

arrayed their figures in contemporary costumes. Whether the book to be illustrated was a Psalter, a Bible, a Chronicle, or a Romance, details of dress were conscientiously copied by the artist from those which he saw around him. Even so far back as the period when noble ladies worked the Bayeux tapestry the same minute care was observed, and we are thus enabled to look upon the strange shoes and leggings of the Saxons, and their semi-classic tunics as well as on the more elaborately devised dresses of their Norman conquerors. As we descend the hill of Time we find ourselves able to draw instruction from sculpture as well as the earlier art of the monkish illuminators. Monumental effigies were always strictly correct in the matter of contemporary costume. Some—two, for instance, in the church of St. Helen, Bishopsgate—are so carefully chiselled as to show the exact form of a button, and the seams in a *cotte-hardie*. With the period of Richard II., oil-painting comes to our aid. Who more conscientious in the exact rendering of garments than Van Eyck, Massaccio, Carpaccio, Holbein, Zuccherro, Van Dyck? Down to the time of Charles I. we can gaze at the changes of fashion as in a mirror. At the Restoration, unfortunately, our painters became less exact, and the portraits of Charles II's. time can scarcely be relied on as representations of contemporary attire. Lely and Kneller clothed their sitters in a conventional fancy dress, which was frequently painted on the canvas before the arrival of the sitter, so that he or she might choose a becoming costume ready made, and sit only for the head. But on the other hand, there were

etchers and engravers who were less careless and who have amply filled the gap. Since the commencement of the eighteenth century our portrait painters have adopted (with few exceptions) the precise dress of those whose portraits they undertook to paint.

For the purpose explained above I have found it necessary to select eighteen representative reigns. Some of these follow in direct sequence ; between others there is a gap spreading sometimes over fifty or sixty years. Each case in the series contains an effigy of a lady and a gentleman of the esquire class, and also, except in three instances, a man and woman of the artisan or peasant class belonging to the same period.

LEWIS WINGFIELD, R.H.A.

Garrick Club.

* * The costumes have been executed, from drawings specially prepared
* by Mr. Wingfield, by Auguste and Co., Wellington Street, Strand. The
wigs by Mr. Fox, Russell Street, Covent Garden. The boots and shoes by
Mr. Davies, Bow Street. The wax figures by Mr. Edwards, Waterloo Road.

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AN ESSAY
ON THE
CHANGES AND DEVELOPMENT OF CIVIL COSTUME IN ENGLAND
FROM THE EARLIEST TIMES TO THE PRESENT DAY.

(Delivered in the form of a lecture at the International Health Exhibition, June 24, 1884.)

In studying the History of Civil Costume in England we are led to observe in the first instance that masculine attire has consisted always of a dress which was short or long, tight or loose, according to the manner of life which obtained at each particular period. For example, the Romans who lived in a warm climate and who in their decadence bore arms at intervals only, adopted luxurious garments which pleased the eye by grace of drapery, and were comfortable by reason of their looseness; while the hardy nations of the north—given to constant fighting and the exercise of the chase—found convenience in extreme brevity of skirt, and jackets clinging closely to the limbs. The vagaries of human fancy in the matter of costume are bounded by narrow limits; which have widened not so very much as time has marched on. Changes have had to be rung so far as regards form (colours were in early days few and simple) upon the tight or loose, the long or short. The ancient Scythians wore trousers which much resemble ours of to-day. The smock-frock of the peasant who expects his franchise was in common use, trimmed just as it is now, in the fourteenth century, and even then it was no novelty, for in length and general aspect it was own brother to the tunic of the conquering Dane, which bore a strong family resemblance to the ordinary garb of the ancient Greek.

The Celtic tribes in the progress of their migrations to the British Isles had, like the more modern inhabitants of the South Sea, lost the

ancient art of working metals. The Cimbrian savage, clad in the skin of the beast he had slain, issued in pursuit of his prey from a cave hollowed by nature, armed with reed arrows pointed with sharpened bones. The partner of his life passed her time in basket weaving, or in sewing together with leathern thongs, or vegetable fibres, the skins of such animals as had fallen victims to her husband's prowess. Clad by preference in the skin of the brindled ox, pinned together with thorns, ornamented with strings of jet and garlands of wild flowers, she attractively became the soother of his toils. The early inhabitants of our islands must have appeared to the wandering Phœnicians much as the artless South Sea islanders appeared to the celebrated Captain Cook.

The result of commerce is the progress of civilisation. No sooner did the Phœnicians effect an amicable intercourse with the nation of Britain than they communicated the use of metals. It is fair to presume that to the Phœnicians our early ancestors were not only indebted for improved implements of war, but for the first hints in the manufacture of cloth. We know that the best Englishmen, even at this early date, were conservative in spirit and suspicious of new-fangled ideas. The inhabitants of Cornwall and the Scilly Isles had long assumed the cloth mantle and tunic, while their neighbours were still hanging back, and showing a decided bias in favour of the well-tried fur of the wolf and bear. Cloth of various kinds was manufactured in Gaul, and brought thence into Britain; a thick harsh fabric for winter cloaks; another of fine wool, dyed in various colours, chequer-wise, from which primitive habit may be traced the varied tartans still valued in the Scottish highlands. For a time these fabrics were made of animal substances only—hair and wool. Early human remains have been dug up from time to time clad in fragments of wool, coloured by vegetable dyes, blue, green, and purple.

Others, covered with flexible filaments of flax or hemp, have been ascertained by the pots and ornaments buried with them to belong to a later date. Before the Romans entered Britain, the costume of its chiefs consisted of a *Pais* or close covering for the body—deriving its name from *py inward*, and *ais the ribs*, and which under the denomination *Cota* formed an important portion of Irish attire. Over the *Pais* was thrown a mantle or cloak. Below this came a pair of loose pantaloons, called *Brigis*, afterwards *Braccae*, from whence we derive the word still in use—*Breeches*. The feet were tied up in cowhide—called *Brog* (hence *brogues*); while on the head was placed a small round-peaked *Cappa* (whence *cap*).

From a very early period our ancestors showed a predilection for maritime pursuits. Beginning with a coracle of wickerwork covered with skin, they progressed to boats hollowed out of trees, and were so intrepid as to navigate the German Ocean in their frail craft; and, when these became sufficiently improved, travelled so far afield as Spain, whence they brought back ideas as well as goods. The Romans found them in possession of ships built of oak planks, so firmly rivetted as to defy even the beaks of Roman triremes. Hence we are not surprised to see their chiefs and Druids in long and sumptuous robes, made of fine wool and linen bleached of the creamiest white, as being typical of truth and purity. Irish bards wore saffron-coloured linen, embroidered with patterns and devices; some of them assumed a species of *belted plaid*, in stripes of many colours, gay and sumptuous to look upon. In common with their British brethren, they wore the round conical cap, and long loose pantaloons not unlike trousers; and were very magnificent indeed in the matter of chains and jewellery.

The consideration of the arrival of the Romans on our shores, recalls to our minds the story of the Queen of the Iceni—the stout-

hearted and much wronged Boadicea ; and we happily possess a full and particular account, like that culled from a modern fashion book of the costume which that lady wore. Thanks to the written accounts of Strabo and Dion Cassius, and sculptured figures on the columns of Trajan, and of Antonine, I am able to portray for you now a portrait of the Royal British heroine. She was a handsome, tall, full grown woman of stern countenance, with long yellow hair flowing loose over her shoulders. She wore the *Pais* so much longer than that in use among men, that it took the form of a petticoat, and was woven chequer-wise in purple, light and dark red, violet and blue. Over this was a shorter garment, open on the bosom and leaving bare the arms. This was woven in shades of saffron-colours, and reached as far as the knee. On her shoulders was thrown an ample cloak, secured by a fibula, while from her neck depended a golden *torque*, and her arms and fingers were covered with bracelets and rings. This was her usual attire, says Dion ; but when she went to war, like Pallas, she bore in her hand a lance, and protected her bosom with a heavy pair of bronze breast-plates. It is a curious fact that two such breast-plates were discovered on ploughing a field near the top of Polden Hill, Somerset. The diameter of each is $10\frac{3}{4}$ inches ; the weight $4\frac{1}{4}$ ounces ; and they are ornamented with lines like those tattooed on the face of a New Zealander, with a central nob on each, similar to that which we find upon classic statues of Minerva.

Of the Romanised Briton Tacitus observes, "The sons of the British chieftains begin to affect our dress," and he forcibly paints how strongly the adoption of a less manly habit as well as effeminate manners tended to rivet their chains. A sculptured stone was found at Ludgate, London, A.D. 1669, which now graces the Oxford collection of marbles. That stone repeats in more elaborate form the Romanised Briton as pictured on ancient coins. He wears his

hair in the Roman fashion ; a loose tunic of Gaulish red fastened at the waist by a strap-girdle ; and a cloak in lozenges of varied hue, caught up on the right shoulder to leave the sword-arm free. *A-propos* of sculpture I may refer to an authentic and very early Irish bas-relief, probably as old as the time of St. Patrick, which was found under the ruins of Kircullen Abbey, and which gives us the attire of a contemporary herald and an officiating priest. The Hydranus, or minister of the sea, appears in a long druid robe of white ; the herald is in his Truise (or trews, *i.e.*, pantaloons of tartan) a yellow tunic, and a close hood with pointed end—there is nothing new under the sun—which might have been worn by Chaucer more than three centuries later.

Having sketched for you Boadicea, I have much satisfaction in being able to append a companion portrait, drawn from equally reliable sources, of Hengist, the Saxon hero. The written description of the Welsh bard Aneurin tallies exactly with the figure of an Anglo-Saxon chief which exists in the Harleian MS. of the British Museum. He wears a Roman-shaped cuirass of scaly mail, a green kilt, a surcoat of fur, loose white linen drawers, and, in guise of stockings, leg-bandages, such as were worn by our English soldiers two years ago at the battle of Tel-el-Kebir, as I can personally vouch. The heroic Hengist was fat and freckled, we are told ; wore his long red hair flowing loose, ornamented with a wreath of amber beads, which on occasion he would exchange for a helmet, pointed at the top. His bull-neck was adorned with a golden torque, and his arms with precious bracelets. Behind him floated a long cloak of deepest blue : in his hand he waved a blood-red banner.

Concerning the attire of the Danes, we learn from a bas-relief that a king of the period wore loose trousers like those of the Scythians, with greaves in front of the tibiæ, which suggest the original idea of the

modern cricketer's "protectors." The neck and border of his tunic were intricately embroidered. His body was shielded by a leather corslet, or *wamba*, made of painted elk-skin, while on his head he wore a crown, and in his hand wielded a hammer, symbol of authority suggestive of the god Thor. I may perhaps here be allowed parenthetically to remark, that early Danish kings were in the habit of sending round the country a hammer as a sign or signal of summons, for which, when they became Christians, a wooden cross was substituted. From this we may trace the Scottish custom, so graphically referred to by Sir Walter Scott, of sending round a cross imbued with blood as a warlike summons to the clans.

At first the costumes, military as well as civil, of the Anglo-Saxons and their Norman conquerors differed widely. While the arts of life remained stationary in Britain, social upheavals were shaking the continent. Political revolutions—intercourse with the Arabs and with Spain—brought about many modifications in European dress. These changes are plainly depicted on the Bayeux tapestry. While the Anglo-Saxons clung to the fashion of short skirts, and a general brevity of attire, the Norman lords swept about in long tunics and flowing mantles, adorned with *appliqué* ornamentation. Norman ladies put their Saxon sisters to shame by their comparative gorgeousness. Instead of the loose garments of the latter, they affected a robe, laced close, to display the undulations of the body. Their hair was in long plaits, wound in and out with gold chains, and even strings of gems. Ungallant religious satirists were hard upon the ladies, accusing them of painting their faces, and unduly tightening their waists. This leads me to a point which a mere man must approach with awe and bated breath, namely, the origin of the corset or female undergarment called stays.

Terence, the Roman dramatist, who was born 560 B.C., makes one of his characters speak of "town ladies, who saddle their backs and

straitlace their waist to make them well shaped ;” while other writers of the same era inform us that Roman women, married and unmarried, used wide girdles of stiff stuff, under which was a tight bandage that was fastened with a buckle on the shoulder. There exists in the British Museum a manuscript of the time of Edward the Confessor, which is adorned by a picture of the Fiend of Fashion. This figure wears an unmistakable corset, tightly laced, and stiffened by two busks in front, from one of which the lace, with an ordinary tag at the end, depends ; just such a garment as Swiss peasants wear now outside their dresses. Perhaps as early an instance of the use of the word *corset* as any in existence may be found in the household register of Eleanor, Countess of Leicester, which bears the date of May 24, 1265 : “ Item ; for nine ells, Paris measure, for summer robes, *corsets*, and cloaks for the same.” We find the word again with reference to the wardrobe of Richard, King of the Normans, and Edward, his son, whose death occurred in the year 1308 ; from which we are obliged to conclude that, even at that far distant date, stays were worn by gentlemen as well as ladies. A great number of ancient writings descriptive of female loveliness go clearly to prove that a slender waist was an indispensable element of elegance, and there can be no question that such being the case, no pains were spared to acquire the coveted beauty. Chaucer, who was very minute in his descriptions, speaks of a certain carpenter’s wife as a well made young female whose “ body was genteel and small as a weasel ;” while old Dunbar in his “ Thistle and Rose ” relates of Scottish belles, that “ their waists were as small as wands.” In the fourteenth century the Emperor Joseph of Austria, who was nothing if not an autocrat, became so alarmed by the fascinating lures thrown out by sirens for the capture of mankind, that he issued a special edict on the important subject of stays. He passed a law forbidding the use of the corset in all nunneries and places where girls were educated, and

called in the Church to aid him in his laudable crusade, with a threat of excommunication against such treasonable and evil-disposed damsels as should persist in operating on their waists. Imperial anxiety startled the College of Physicians of that day into activity and zeal, and learned dissertations upon the crying sin of tightlacing were scattered broadcast among the people. Catherine de Médicis, being a woman, took a different view of the matter. She took a deep interest in dress, as well as in poisons, and introduced, among other things, the ruff into France. To her a thick waist was an abomination, and while she ruled at court, a thirteen-inch measure became the accepted standard which was to be attained at any cost. She even went so far as to invent a corset herself, which looks like some implement of torture employed by the Holy Inquisition. It was made of steel, inflexible as a suit of armour, cut out and wrought into an open work pattern, through which a needle and thread were passed and repassed in accurately covering the surface with velvet. It consisted of two pieces (like a warrior's breast and back plate) opened longitudinally by hinges, secured by a hasp and pin, much like an ordinary box-fastening. At front and back a rod or bar of steel projected in a curved direction downwards, and on these bars depended the adjustment of the long-peaked body of the dress and the set of the skirt behind. No wonder the portraits of our early ancestresses look solemn and uncomfortable. Whalebone stays were first used in the time of Queen Elizabeth, and were much affected by her successor James, who insisted that all his courtiers, male as well as female, should cultivate the appearance of the wasp.

Probably one of the most harrowing of all the modish forms of screw-torture was the corset of George II., which we see so often represented in Hogarth's pictures, for the front part of it was made of wood. Before the discovery of whalebone, we can understand the use of steel ; but why, so convenient and flexible a substance being at

hand, staymakers should have had recourse to timber, it is hardly possible to comprehend. Tailors of the time of George III. advertised "Cordington corsets," and "Petersham stiffners," for the benefit of gentlemen of fashion; and it is related of the Prince de Ligne, and Prince Kaunitz, that they were invariably encased in satin stays of expensive make, the former wearing black and the latter white. The doughty warriors of Gustavus Adolphus wore stays almost to a man. Thus much being said on a mysterious and delicate subject, let us revert to the march of fashion.

While the arts of life remained humdrum and uniform, so also did costume; but with the end of the eleventh century came the Crusades,—a movement towards the East, which placed the remote West in direct contact with the cradle of the world and revolutionised manners and habits. Sumptuous striped stuffs came into vogue, which in their turn suggested parti-coloured dresses. With the development of modes came into being parti-coloured hats, robes, leggings; and the bizarre fashion remained common in one form or another as late as the time of the Tudors. With regard to women, Oriental dictation is first discernible in the adoption of the veil (sprung from the yashmak), which may be traced through endless varieties of shape—twisted under the chin, round the throat, over the head—changing, in course of time, into a cap and *mentonnière*, and finally into the ruff and winged necked-gear of Elizabeth. We may note in passing that from the period of the first crusade down to the fourteenth century the prevailing style of costume was much the same all over Europe. Extravagance and excess—owing to the arrival in various central markets of rich furs, silks, fabrics of gold and silver—called for special and local sumptuary laws to deal with special cases, and from that time forward divers nations assumed marked fashions of their own, reacting one

upon another under influence of peculiar circumstances. Royal marriages often induced a change of mode. Montfaucon tells us that when Isabeau, sister of Charles le Bel, became the wife of Edward II. she amazed her loyal lieges by appearing in "a hat of exceeding height, narrowing towards the top, from which floated a veil of length and richness." When Catherine de Médicis arrived in France she brought in her train many lords and ladies whose Italian modes and manners revolutionised her husband's court. Monstrelet waxes extremely scornful over the fashions introduced by Mary of Burgundy, wife of Maximilian of Austria. "Her gentlemen" he says, "clothed themselves shorter than had ever been done before—like unto monkeys—indecent and indecorous—cut holes in their coats to show their shirts; wore hair so long that they could not see, and padded out their shoulders like men deformed, visited of God.

Fashions in England progressed by quiet transitions until the time of Edward III., whose bellicose visits to France, naturally enough, affected the style of dress of himself and subjects. We read of richly broidered *cottes-hardies* (jackets), of *painted hoodes*, numberless feathers, a profusion of jewellery. The middle-classes soon vied with the frenchified courtiers in extravagance, and carried their emulation to such lengths as to bring down on them a series of strict rules, which they, however, succeeded in evading. The eccentricity and gorgeousness of both male and female apparel reached their *apogée* during the succeeding reign of Richard II., against whose vain foppery a host of contemporary writers inveigh with exceeding bitterness.

"That lewd lad," writes one, "ought evil to thrive that hangeth on his hips more than he earneth. Unless the sleeves slide on the earth, he will be wroth with those that made them; eke if the

elbows be not down to the heels. . . . But now is there a guise, the quaintest of all, a wondrous curious craft lately arrived, that men call carving the cloth all to pieces; so that seven good sewers, in course of six weeks after, may not set the seams or sow them up again. Girdles are some of them worth more than twenty marks. Shoes are snouted an ell long, like claws of devils, and fastened to the knee with chains of gold and silver."

A curious point to note with regard to this period, is that the long-dagged robe was common to both sexes, so that from behind it was as impossible to tell a gentleman from a lady, as it sometimes is now, thanks to the ulster and plain round hat.

Henry IV. made a manful attempt to stem the tide of vanity and luxury—"all dagged and slashed garments cut in form of letters, leaves, or poises," were strictly forbidden—but without much success apparently, for during the reigns of Henry IV., and V., we find lords with long pokes or sleeves that swept the ground, and robes, or *houp-pelandes*, "cunningly worked, and gemmed." Long-toed shoes, *woven leggings up to the waist* (the first appearance of a stocking texture), and *galoches* or short boots, continued the mode under Edward IV., and Richard III., with little variation, but the jacket was now cut shorter, was much stuffed and padded, and cross-stitched; while the sleeves were hewn in great slits for the display of finest linen. The length of the shoe varied according to rank; eminent personages wore them a foot long in front; princes, two feet long. The miniatures in the *Roman de la Rose* give an admirable idea of the costume of this time. While men occupied their leisure with the redundancy of sleeves and toes, the minds of the ladies were fully engrossed by a wondrous series of head-dresses. We find a gold caul like a barrel, a horn-shaped hat, a mitre, a castellated tower, a cap like a heart. About the middle of the

century appeared a lofty steeple half the entire height of the wearer ; also a strange arrangement like the wings of a butterfly, which must have caused ladies who wore such things to enter a room sideways. The *cotte-hardie* continued in vogue, laced very tight, from beneath which escaped a flowing skirt of extreme length, emblazoned with the armorial bearings of the wearer, when she had any.

The natural adornment of the human head—the hair—was little prized. It was tucked away beneath the coif, and plucked out about the forehead that the brow might appear larger.

With the accession of Henry VIII. is associated, in the English mind, the commencement of the Renaissance, when a species of earthquake occurred which changed the face of the arts, and completely altered the fashions. With regard to dress, the beginning of the sixteenth century commends itself to the notice of the student as the time when the costumes which still obtain were born ; for then were finally adopted garments fitting to the body, closed sleeves, and boots, which followed more closely than heretofore the outlines of the foot.

Though shoes were made with an exaggeration of squareness, even this was more natural than the earlier peaked toes and extremities fastened to the knee. The bulbous shoe was soon to soften down like the bulbous sleeve, and it did not take so very many years to arrive at the graceful foot-covering assumed by the lords of Queen Elizabeth. With the beginning of the sixteenth century men finally abandoned flowing robes ; women first took to themselves a head-dress which resembles in many points the modern bonnet ; whilst their husbands (according to Randal Horne) began, for the first time, to don felt hats with brims, although, as a timid compromise, there lurked not uncommonly beneath them, a skull-cap which bore a strong likeness to the discarded "*chapeau rond*."

Gloves came into common use. In France they were worn by all well-dressed people under the later Valois. The rolled sleeves which we associate with Henry VIII. can be traced to the pageant of the Cloth of Gold ; for, till the visit of Henry to France, no sign of any such fashion in England is to be found, whereas we know that Francis had already adopted just that very fashion which came to him direct from Germany. The heaviness and unwieldy thickness which characterise the English dresses of 1520 or thereabouts, are clearly traceable to the growing commercial intercourse of our nation with the Dutch, Flemings, and Walloons, who had learned to attire themselves after the ponderous fashion of their German neighbours. The most interesting peculiarity of all those which we might consider, is the invention of "stuff-hosen"; an article of dress which ever since has been common to all classes, in the form of knee-breeches during the last century ; as knickerbockers at the present day. This is how these nether garments came into being.

The Renaissance brought with it a general hankering after splendour in apparel, which took at first the form of complicated slashing and embroidery. The jacket being richly puffed, it became necessary, for the sake of completeness of *ensemble*, to puff the shoes, and also the tight hosen which connected these with the jacket. But here came a difficulty, for hosen puffed and loaded about the hips could not be made to fit well below the knee. This led to a dividing of the hosen into two parts, called "*haut de chausses*," and "*bas de chausses*," (hence *bas*, the word still used for stocking), which were buttoned at the point of junction and covered there with a band which ultimately became the buckled knee-band of knee-breeches.

The Renaissance then was conspicuous for luxury and splendour, which took the form of pageants, processions, masques, and so on—of all gatherings, in fact, which might serve as an excuse for a display

of magnificent personal adornment and splendid surroundings. Less tasteful than in preceding reigns, the costume of the sixteenth century was stiff and ungraceful, yet extremely rich and expensive. King Henry of the Golden Beard, handsome then, and young and *débonnaire*, eagerly fell in with the prevailing idea, in which he was no little abetted by Thomas Wolsey, who seems, like many other *parvenu* already dead or to be born, to have been wondrously vulgar and ostentatious. He was fond of walking in processions, preceded by two crosses of silver (one in his quality of Archbishop, the other as Pope's Legate), with a pursuivant-at-arms solemnly bearing a great mace, whilst a gentleman of good family marched with his *valaunce*, and others bore silver pillars before him and all kinds of pompous devices.

Encouraged by king and minister, it is no wonder that the people ran into such extremes as to render needful abrupt and summary legislation by sumptuary law. The gown of a mere citizen's wife is spoken of as "stuck all over with silver pins." People were recklessly lavishing their substance on frippery; so Henry, with characteristic selfishness, enacted statutes which reserved excessive gorgeousness chiefly to himself. He bade his lords "closely to poll their heddes," though they might trim their beards at will; and further declared that none save the king might wear black jennet. None below the rank of baron might place "sunken golde-werke upon velvet;" none who did not possess at least 200 marks a year might wear velvet at all. No serving-man was to have in his coat more than three yards of stuff; no husbandman was to put on hosen above the price of 12 pence, on pain of the awful retribution for vanity of three days in the stocks.

The inventory of Henry's wardrobe is an amusing contrast to these enactments.

“Item, one gown of crimson vellat, browdered with pirles, having a rich brocade border of sattin and pirles; upon the sleeves of the same gown 28 diamonds set in golde, with 28 pairs of aigletts in golde.” Again, “a cote of shamewe, with much goldsmith’s werke, set out with precious camerike (cambric); a pair of sweet gloves, with orient stones and white vellat; also handkerchers, browdered with golde, enamelled.” Again “29 Pairs of finist sleeves.”

Sleeves were a separate portion of costume, buttoned on the shoulder or tied with points.

Many of the wealthier lords appear to have evaded the laws set by their awful master—and if the lords, why not the ladies? Women chiefly adopted the French fashion, with skirts open in front, long or short behind, *à volonté*. Anne of Cleves wore a “short Dutch round gown;” while both Anne Boleyn and Catherine Parr are mentioned as delighting in “trains several yards long.” The hideous bonnet, known as a *French hood*, seems to have been most in vogue, the cause whereof is plunged in mystery. It was not from lack of hair, for at Anne Boleyn’s coronation the dames discarded their favourite hoods and appeared with flowing tresses, surmounted by a golden circlet. Hall, too, describes Catherine of Arragon, on the day before her second marriage, as having her hair down her back, “goodly to behold, and on her hedde a coronal, set with orient stones.” The King, by the way, on that occasion had on a “cote of raised golde, the placard embrowdered with diamonds, emeralds, pirles and great wealthy stones.”

JAMES I. supplies a new shape of hat, which was to spread in the next reign into the beautiful head-gear of the Cavaliers, and narrow afterwards into the modern wideawake. This hat is remarkable for a flat brim and conical crown. Being of an entirely novel form we must go a-hunting to find its origin, and after some search run it to

earth in Spain, whence it was brought to France by the conspirators of the Ligue, where it became known as the *Chapeau Henri Quatre*. I may parenthetically remark that in cases of doubt, it is always well to try Spain, for the Peninsula, having been tolerably free from the Crusade Mania, and having vegetated in a secluded corner of Europe by itself, was always individual and independent as to the cut of its garb.

Henri Quatre of France and his successor Louis Treize, exerted marked influence over the fashions of England, for did not Henrietta Maria, wife of Charles I., introduce the dress and method of wearing the hair prevalent at the Gallic court; and did not Buckingham (lover of Anne of Austria) delight in attiring himself after the French fashion? If ever there was need of legislation in the matter of sumptuary surely this was the moment for it. At the commencement of the seventeenth century luxury surpassed itself. Bassompierre paid seventeen thousand *écus* for a dress wherein to dance in a ballet before his monarch. It was in bad taste to wear the same dress twice at court. Even the austere Louis Treize himself, when, to facilitate the transport of his army, he had given orders for all the baggage to be left behind, was mightily exercised and took anxious counsel with Monsieur de Puységur, as to how he was to spend three days with his sister, the Duchess of Savoy, and seem to appear each day in a different suit of clothes. The Chevalier de Grammont, during his exile in England, was in the habit of despatching a faithful valet to France every week, in order to bring him back a new and tasty suit. The Baron de Foeneste writes to his tailor (temp. Henri Quatre), "I want a *pourpoint* (doublet, or tight jacket) of five taffetas one on the other; breeches containing at least eight ells (aunes) of stuff; a *bourrelet* (circular pad) for my waist, and a pair of *souliers à cric* (shoes that creak when walking)." By this time the garter,

which in the days of Henry VIII. had first been exposed to view, had become very beautiful indeed. Charles I. brought it home after his travels, bedizened with lace, embroidery, huge knots of ribbon twisted into rosettes. Silk stockings, too (rare and precious phenomena under Elizabeth), were now worn by all well-to-do people—of necessity, indeed, for woollen stockings would not have had a pleasing effect in combination with satin *haut de chausses*.

Charles II. introduces us to new and distinct fashions for obvious reasons—his long exile abroad—his southern wife, and foreign mistresses—a reaction after a too protracted course of sackcloth and ashes. One cannot help wondering, *en passant*, why it should have become fashionable at this juncture to don great masses of false hair. Nothing can be more becoming than the ample natural locks of the Cavaliers as limned by Vandyk and Dobson. Why should they have given place to edifices of net and horse-hair? Was it an extreme protest against the cropped pates of the covenanters? Or did the King of France, finding that he was growing bald, cover his own deficiencies and insist that others should follow the august example? We are told that ruffs grew out of a scrofulous complaint on a royal neck—why should not periwigs have grown out of a thin parting? Certain it is that Louis Quatorze is chiefly responsible for the hideous fashion of general wigwearing, which under different guises obtained until the beginning of our century. Skipping the first of the Brunswick kings, we find under George II. an endless variety of wigs. We read in comedies of “campaign wigs,” the “story,” the “scratch,” the “busby,” the “bag,” the “brown George,” the “riding wig,” the “tie,” the “queue.” The Venetian Ambassador is spoken of about 1730, as having paid £500 for a periwig. Wigs of real grey hair were very expensive. A lady

when she donned her riding habit assumed a brown peruke with curls like a man's.

The three-cornered hat (unlike the ones usually presented on the stage) was made usually of soft felt with a large brim looped by three loops to a button on the top. By its softness it could be crushed under the arm ; while each flap could be let down at pleasure, in case of wind or rain, or sun. Gay speaks in the *Trivia* of a "hat unlooped although it doth not rain," and Cibber in one of his comedies talks of a footman "unlooping his hat to protect his powdered head from the wet." This shows that servants wore powder as well as their masters, and that the theory is false which declares that servants went into powder when it became unfashionable with the quality.

Powder, it appears, was worn according to caprice from a very early period. We even find it referred to under Henri II. of France (contemporary of our Mary). Italian ladies of the fifteenth century wore red and gold powder. Charles James Fox once wore blue powder. During the Wilkes riots ladies not only altered their patches to portray their political opinions, but to the same end changed the colour of their hair. Patches, by the way, date from the time of Charles I.

It is a fact of which many people are unaware that *even during a distinctly powder period the use of powder was far from universal* in England. Anybody who cares to study Hogarth's pictures can see for himself that people under George II. wore powder on gala occasions (not always then), rarely at home. Some abjured the practice altogether. When I had the honour of superintending recently the personal appearance of Miss Mary Anderson in a *Louis Quinze* play at the Lyceum, I was considerably lectured by dramatic critics for not putting her into powder. I had my own reasons for it, and ample authority to boot, for it is a well-known fact that neither

Mesdemoiselles Le Couvreur or Clairon, twin-stars of the Comédie Française, as is recorded in the memoirs of Mademoiselle Du Thé, ever submitted themselves to the powder-puff.

The costume of Anne's time was the perfected result of British taste brought to bear upon Dutch modes, which in their turn were founded on those of France.

In pictures of Dutch masters of the period we find undeveloped and incomplete Anne boots, Anne coats, Anne periwigs. The female tête and dress, as well as the male wig bear a close resemblance to those worn by the lieges of Louis Quatorze, carried from France into Holland.

The following description of the celebrated Lord Bolingbroke is amusing: "He was dressed in the extremity of fashion, and wore a light blue velvet coat, with huge cuffs richly brodered in silver, amber stockings, crimson shoes, fastened with diamond buckles; a diamond hilted sword, with a long silk tassel dangling from the handle. His cravat was of point lace. His hands were hidden by exaggerated ruffles of the same costly material. His hat was laced with silver, and he wore his own brown hair in ringlets twenty inches long, tied behind with a long red ribbon. He diffused around him an odour as he walked, as if he had just risen out of a bed of roses." So much for a beau in Anne's time. Horace Walpole, the elder, thus describes a dress worn by King George I.: "A dark tiwig, a plain coat, vest, and breeches of snuff-coloured cloth, with stockings of the same hue." Not so simple was, a little later, the other Walpole's own visiting costume, "a lavender silk suit, the waistcoat embroidered with silver, worked in the tambour, partridge stockings, gold buckles, frill and ruffles of Spanish point.

We find specimens of gentlemen's muffs in two of Hogarth's pictures: "Arrest for Debt," and "Taste in High Life." The

sporting Earl of March writes in 1766 to George Selwyn : "The muff you sent by the Duke of Richmond I like prodigiously ; vastly better than one of ' tigré ' or a glaring colour." Horace Walpole writes in 1764 to George Montague : "I send you a decent smallish muff that you may put in your pocket, and which costs but fourteen shillings."

The following details, copied from the ' Weekly Journal ' of May 1, 1736, are graphically descriptive of the time. The *penny-a-liner* is speaking of the wedding of Frederick, Prince of Wales, the undutiful son of George II. :

"Their majesties then retired to the apartments of H.R.H. the Prince of Wales. The bride was conducted to her bed-chamber ; the bridegroom to his dressing-room, where His Majesty did His Royal Highness the honour to put on his shirt ! The bride was undressed by the princesses, and, being clad in a rich undress, His Majesty entered the room. The Prince soon after followed in a long night-gown of silver stuff, with a close cap upon his head of the finest lace ; and then the Quality were admitted to view the bride and bridegroom sitting up in bed, surrounded by the Royal Family.

"His Majesty wore gold brocade turned up with silk, embroidered in colours with large flowers. The buttons and star were diamonds. Her Majesty wore plain yellow silk, laced with pearls and diamonds of immense value. The Dukes of Grafton, Newcastle, and St. Albans, the Earl of Albemarle, Lord Hervey, and other noblemen were in gold brocades, worth many hundred pounds the suit. The Duke of Marlborough wore white velvet and gold, with an exceedingly rich trimming of *point d'Espagne*. The Earl of Euston was in cloth sprigged with gold, the Duke of Montague in brocaded tissue. Waistcoats were universally in brocade with large flowers, of *English manufacture*. The ladies wore brocades of *English make*, with large gold and silver flowers. The sleeves were worn much lower than is usual.

Queen Caroline (consort of George II.), always displayed good taste. "A robe of purple velvet, made low in front ; the upper part of the stomacher and short loose sleeves made stiff with point lace. Hair divided in the centre, raised in high and ample curls above the head, looped behind by a string of magnificent pearls, and descending in clustering ringlets down her back." Here is another dress of the same period : "A blue and gold atlas gown, with a wrought petticoat edged with gold ; shoes of silver, laced with gold ; a lace cap and lappets."

"At the drawing-room next day modish belles were variously attired with all the richness and grandeur imaginable. Many had heads dressed English in fine Brussels lace, made on wires with small narrow rolls, and the hair pinned to large puff-caps, and *but few were without powder*. Some few had hair curled down on the sides ; pink and silver knots universal. Gowns were in gold and silver stuffs, some in coloured silk, or gold and silver nets. Some wore large bunches of flowers on the breast ; most were exceedingly brilliant in jewels.

"The men in gold stuffs, flowered velvets, trimmed and laced, and embroidered. The cuffs are broader than ever. The wired plaits of the coat stick out very much to imitate the ladies their hoops. Wigs of all sorts. White stockings and shoes worn by both gentlemen and ladies."

With regard to the *hoop*, we trace it in various forms from the date of Elizabeth, when it was called a farthingale. Sometimes it spread at the bottom, sometimes at the top. At all times it was inconvenient, and was never worn in a carriage. In a sedan chair sometimes, when paying visits, a lady pulled up her hoop on both sides of her like wings. In one of Hogarth's pictures such a lady may be seen. In the 'London Chronicle' of 1763, we are told of a mysterious article of attire called a *cork hoop* (akin to the modern "dress-

improver"). Ladies sewed large pieces of cork under the straps of their stays in order to make their waists look finer, and over this edifice hung what was technically called a "bell," a stiff frame of basket-work or osier.

The costume of the clergy of the last century appears to have been less staid than it is now. Swift thus describes his own dress to Stella: "My dress was light camlet, faced with red velvet, and silver buckles."

Sir Walter Scott declares that the usual attire of the medical profession included "a scarlet cloak, wig, sword, and amber-headed cane."

I find in an old magazine a complaint from a husband who declares that he has married a "sham,"—a lady of comely proportions who *en déshabillée* shrinks into a dwarf. "Her head-dress measured eighteen inches, her shoes elevated her six inches. Her circumference decreased as alarmingly as her height; for on the removal of the stiff stomacher and hoop, the stately pyramid of silk and satin who had swept about all day dwindled into an insignificant pigmy of half her artificial size."

Thus, in full dress, the lady of fashion was six feet high; in her dressing-gown and slippers only four!

There was a time during the reign of George III. when fashion went more mad than usual, and created a monstrous and amazing head-gear, called a *tête*." It was the custom to shave the head in order that a wig might sit more neatly, and a prodigious edifice of false hair came into being which on gala occasions replaced the modest "bob" or "nightcap" wig.

It is recorded of Miss Ashe that (about 1760) she went to sleep as she was returning from a party, and that a miscreant cut a slit in the carriage-leather and stole her "head," which was the cause of grievous

lamentation, not only on account of the expense of a first-class "head," but because upon the one which was stolen were fastened all the jewels which the luckless lady possessed.

Some ladies built their *têtes* upon their own skulls, mixing their own hair with a vast quantity of false, and the result will not bear too close investigation. When we consider that the great labour of arranging such a structure hindered its being often refreshed, we are not surprised to read that it was retouched each day and anointed with pungent odours. In the London Magazine for August 1768, a correspondent on this subject says, "I went the other morning to visit an elderly aunt of mine, when I found her pulling off her cap and tendering her head to the ingenious Mr. Gilchrist, who has lately obliged the public with an excellent essay upon hair. He asked her how long it was since her head had been opened or repaired. She answered, "not above nine weeks." To which he replied that *that was as long as a head could well go in summer*, and that therefore it was proper to deliver it now; for he confessed that it began to be a little *hazardé*." The description of the opening of the head which follows is not fit for repetition.

Absurdity reached its acme about 1775 when the Macaronies came into existence.

When squires were *squires* in England, and came up to London to see a little life, a club was founded for them in St. James's Street, which was (and is) called Boodle's, but which was long familiarly known as 'The Topboot and Worsted Stocking Club.' To rival Boodle's dinners was not a difficult matter, since they seem to have consisted of uncouth legs of mutton, roasted geese, and buttered apple-pies. Something better than mere booby squire-archy must have been among the members, for Gibbon was one, and a hundred years ago the great historian wrote his letters there. It was the poor

cookery of Boodle's that gave rise to the 'Sçavoir Vivre Club,' the palates of whose members could not bear, nor their stomachs digest, the mutton, geese, and apple-pies of the club, which still exists. The members of the 'Sçavoir Vivre' showed that they knew how to live, by composing or importing new dishes from recondite foreign parts, and they showed that they knew how to dress, by creating the most eccentric of costumes. Among their imported dishes was macaroni. It became such a favourite dish at the club, and was so invariably brought to table, that the clubbists themselves became celebrated as 'Macaronies.' In dress they wore a toy cocked hat, gold-laced, buttoned and tasseled over hair fashioned into a foretop two feet high at least above the head, immense side-curls, and a clubbed tail. Tight striped silk breeches, and an equally tight coat and waistcoat, kept their frail component parts together. Their tasseled canes were as long as those still carried by state footmen when they swing behind a carriage going to court on a drawing-room day. Like Tiddy Bob, they had a watch in each fob, with cable chains, and a pound of seals at the end of them. Their white neck-cloths displayed a front bow as large as a cauliflower; and they daintily walked about in white silk stockings and diamond-buckled pointed shoes, in all weathers. Come rain, come rack, for a Macaroni to wear a greatcoat was to confess his unworthiness of being a member of the august brotherhood. As equestrians, they figured in the park on little ponies, and looked as if they lacked strength to get on anything higher. The female Macaronies carried heads top-heavy with hair of their own and other peoples—hat, feathers, and a world of knickknackery—windmills, ships in full sail, toy coaches drawn by four horses in spun glass. Their dress clung almost as closely to the body as the gentlemen's to theirs. But they dragged after them a long, gold-embroidered train, which gave them the aspect of the wheeling crocodile.

The Macaronies and the Macaroniesses, as they were called, turned days, nights, hours, and seasons topsyturvy. Having earned our gratitude by establishing macaroni as a common dish in every house they died out. *Requiescant in pace!*

The ladies of the Regency continued the practice of wig-wearing, though, in consequence of a powder tax, they wore them of a more or less natural hue. Sir Thomas Lawrence complains that a lady sent him her wig one day instead of arriving in person, in order to shorten the number of her sittings. The peculiar hideousness of the costume of the Regency is due chiefly to the fact of the Continent having been long closed to the British fair by reason of Napoleon's wars. Straight pelisses of striped silk were modish. A body and skirt were not usually of the same colour. Summer and winter alike gowns were of the thinnest texture, trimmed with tawdry ribbons. Dresses were put on damp that they might cling the closer to the figure.

In winter they assumed a muff and tippet or long boa, which comforts were rendered useless by the unseasonable cobweb-nature of the rest of their garb, for while the hand and neck were kept warm, the body was in a state of semi-nudity. Madam Osgood was the fashionable dressmaker of that day, and from her advertisements in the 'Lady's Museum' I cut a concluding extract. Here is the gala attire of an *ingénue*: "Robe of white crape; train peppered with roses; low white shoes with diamond rosettes; bunches of silver tassels; a scarf of maiden blush." A married lady's dress is thus suggested: "An Egyptian robe of evening primrose shot with day primrose. Sleeves and apron trimmed with silver acorns. White satin hat, with a high Regency plume and diamond *aigrette*. White gloves and shoes, and earrings and armlets of gold." A curious mixture of metals here. To this ravishing description Madam

Osgood adds:—"Though hats are most fashionable, jewels are tasty for an evening soirée. Everything that is rare, superb, and expensive, is well adapted for the ornamentation of our belles. Some French dresses have recently been imported by the *maitresses à danser*, but they are too eccentric for English fancy." Dear Madam Osgood! Bless her memory! Eccentric torsooth. How about that Egyptian robe with the Regency hat and feather?

Male costume of the present day is ugly enough certainly, but it is less frightful than many styles which once were *de rigueur*, and has at least the advantage of being comfortable and easily adapted to the season. Female costume has seldom been so becoming as now, for ladies may range at will over the entire gamut of the mode, and cull from any reign the details which may suit their beauty. Thanks to increased knowledge and a long course of fancy balls there is nothing that can be called *outré*. A damsel may appear in public in an Elizabethan coif, a Mary Stuart ruff, and Queen Anne petticoat without the smallest danger of being mobbed or evilly entreated, or being accused of bad taste or even of lunacy.

LEWIS WINGFIELD.

Garrick Club.

CASE I.

WILLIAM I. 1066-1087.

Figure 1.—A NORMAN GENTLEMAN.

„ 2.—A NORMAN LADY.

„ 3.—A SAXON WOMAN.

„ 4.—A SAXON SERF.

WILLIAM I. 1066-1087.

THE dress of the Anglo-Saxons was simple and uniform, varying, for different classes, in richness of material. It consisted of a *syrce*, *sark*, or *shirt*, generally made of linen ; of *broc*, *brec*, or *breeches*, also of linen ; of a *rooc* or woollen tunic, bound round the waist with a girdle ; of *hos* and *hosbendas*—bandages which developed eventually into *hose* ; and of rough shoes tied round the instep by a thong. A hand covering is also mentioned in Anglo-Saxon poetry, which went by the name of *glof*.

A miniature representing the "Adoration of the Shepherds," supplies us with a figure of a Saxon serf—the Gurth of Sir Walter Scott—whose simple attire consists of a shirt and hood in flax, a tunic of dyed sheep skin, much like that worn by a Roman peasant of to-day, and leather bandages about the legs, identical with the "putties" worn by our army at the battle of Tel-el-Kebir in 1882.

The Norman gentleman also wears "putties" and rude shoes of cloth. His robe, simply ornamented with a design in coloured cloth, reaches nearly to the ankles. His ample cloak is secured on the right shoulder by a cord and tassels. Female attire at this period was equally simple, consisting of a short loose robe over a longer one, and a white veil or a piece of coloured cloth wound about the head.

CASE II.

HENRY I. 1100-1135.

Figure 1.—A NORMAN LADY.

„ 2.—A NORMAN GENTLEMAN.

„ 3.—A PEASANT.

„ 4.—A MAIDEN OF LOW RANK.

HENRY I. 1100-1135.

DURING the 12th century fashion changed but little. Form remained much the same as heretofore, the chief difference discernible being in the matter of embroidery. Mantle and tunic-skirt were richly worked with elaborate designs. Knights began to point the tips of their shoes and to decorate them with patterns. A shorter mantle was introduced which took the name of *Court-Manteau*. In travelling, a cape which covered the head was added to the dress. A pointed Phrygian cap was much in use.

The attire of the ladies increased in splendour. Maidens divided their over-robe down the centre, choosing a different pattern for each side. Matrons assumed sleeves of so extreme a length that it became necessary to tie them in knots, to prevent their dragging on the ground. The simple veil became a cap with a band under the chin which, a little later, developed into the *mentonnière*. At this time it was called a *couvre-chef*. The hair of unmarried women seems to have been allowed to hang down behind in a long plait, incased in a species of bag. It is worthy of remark that religious satirists inveighed bitterly against the vanity, extravagance and coquetry of the ladies of this century, accusing them of covering their persons with gems, of painting their eyes, of even perforating their ears for the reception of the devil's ornaments. Some went so far as to say that the Norman dames bled themselves to produce an interesting pallor, and coloured their locks to achieve a yellow tint. The figures in Case II. will speak for themselves. The stuffs employed are as approximate in texture as it was possible at the moment to obtain; the colours are directly copied from those portrayed in contemporary MSS.



HENRY I, 1135.

*From a Miniature representing the visit of the daughter of Herodias.
British Museum Library, No. 8.*

CASE III.

HENRY III. 1216-1272.

Figure 1.—A LADY.

„ 2.—A HOUSEWIFE.

„ 3.—A GENTLEMAN.

„ 4.—A SERVITOR.

HENRY III. 1216-1272.

THE year 1200 is not a striking division in the history of costume ; for the first years of the thirteenth century must be considered as a continuation of the last years of the twelfth. Men began to discard the leg-bandages, and to wear instead a loose kind of trousers with feet attached to them. Several new and rich stuffs were introduced from the East. The *siclaton* is supposed to have been a woollen fabric mixed with silk, manufactured in Arabia. It is worthy of remark that about this time we find mentioned a stuff with a pile which must have closely resembled velvet. The ladies began to occupy themselves with the invention of strange head-dresses. Figure 1, in this case, wears a peculiar species of head-gear, with wings, and a long veil. This head-gear is exactly copied from a recumbent effigy of a lady on a tomb ; the rest of the costume is taken from a missal. The second woman, it will be observed, wears a head-dress which can be distinctly traced as a modification of one in Case II., and will be found again in Case IV., with further variations. Figure 3 (gentleman) wears a hat—taken from a missal at Leipzig—which bears a curious resemblance to the classic hat worn by ancient Greeks. Figure 4 portrays a servitor in distinctly parti-coloured garb, with a male adaptation of the *couvre-chef* or *mentonnière*, in common use among the other sex.

CASE IV.

EDWARD I. 1272-1307.

Figure 1.—A LADY.

„ 2.—A GENTLEMAN IN HUNTING DRESS.

„ 3.—A COOK.

„ 4.—A MINSTREL.

EDWARD I. 1272-1307.

TOWARDS the end of the thirteenth century ornamental designs applied to dress became varied and fantastic, male attire being especially remarkable for an accumulation of finery which (in the next century) roused the ire of the Lollards. Long garments for men were entirely thrown aside, giving place to short vests and tight hosen. This fashion was probably due to the common use of armour, which caused hanging draperies to be inconvenient. Hats were worn slung over the back, Greek-fashion. Toes were very pointed. Ladies wore their hair luxuriantly loose, held by a slight fillet. A modified veil was worn under the chin. Writers of the time begin to speak of mantles with borders or edges cut out in patterns. The lower orders assumed a new garment, pleated about the neck, which a hundred years later, was to develop into the smock frock.





CASE V.

RICHARD II. 1377-1399.

Figure 1.—A FOP.

„ 2.—A LADY.

„ 3.—A MAID-SERVANT.

„ 4.—A CITIZEN IN WINTER DRESS.

RICHARD II. 1377-1399.

DURING the reign of Richard II. the fashion of "cutting mantles in patterns" reached its most absurd limit. Figure 1 represents a fop of the period, in no wise exaggerated. Indeed, readers of the 'Reliquiæ Antiquæ' will perceive that the dress in vogue was beyond the powers of the caricaturist:—

"Thus the devil farith with men and women; he stirreth them to hop on the pillar of temptation with their horns, locks, garlands of gold, caul, fillets, wimples, riddled gowns, rockets, collars, laces, jackes, paltokes, with long cracowes. He lieth falsely, for they shall leap from the pillar to the pit of hell." The hat of Figure 1 is remarkable; so are the shoes, elaborately pierced and cut. Figure 2 shows a lady in a *cotte-hardie* or tight jacket, under which, in contemporary monuments, we can trace the suspicion of a *corset*. She wears the "barrel-head-dress," which was much in vogue, although it concealed the hair. But hair was evidently un-modish, for Figure 3 (a maid servant) is careful to show no vestige of what we consider to be woman's chiefest ornament. Figure 4 wears a curious overcoat, which, while ample and warm in front and behind, has the peculiar faculty of letting in the cold on both sides. Hats in this reign were infinitely varied. Some were bedizened with ornaments of cloth, others with a plume of feathers. Many of the grotesque fashions of this time were introduced by Anne of Bohemia.



RICHARD II. 1380.

D. S. Hall. 17. 1881.



*Tomb at Ashwellthorpe,
No. 1012.*

CASE VI.

HENRY VI. 1422-1461.

Figure 1.—A GENTLEMAN.

„ 2.—A LADY.

„ 3.—A COUNTRYWOMAN.

„ 4.—A HUNTSMAN.

HENRY VI. 1422-1461.

THE reign of Henry VI. inaugurates a distinct change in fashions. The male dresses are infinitely varied, but always short. Men seem to have been beset by a sudden horror of anything long and loose, and to have rushed to the opposite extreme of tightness. Whatever was modish in the days of the second Richard appears to have been tabooed in this. Among the principal characteristics were long tight hosen ; sometimes short boots or pointed shoes, sometimes boots reaching to the middle of the thigh, called *galoches*. Gentlemen wore a double tunic, the outer one open at the side (see Figure 1). Ladies (see Figure 2) exhausted their imaginations in the matter of wonderful caps. They wore the *cotte-hardie* tighter than ever, and commenced the use of armorial bearings as ornaments for the petticoat. Figure 3 portrays a useful dress for a countrywoman. The cap, kerchief, and oversleeve buttoned at the shoulder might well be imitated by modern housewives. Figure 4 (a huntsman) also shows a dress which is a marvel of simplicity and usefulness.



HENRY VI, 1422-1461.

M.S. Harl. N^o 6431.

Also Miniature of birth of S^t Edmund M.S. Harl. 2278.

CASE VII.

EDWARD IV. 1461-1483.

Figure 1.—A GENTLEMAN.

„ 2.—A LADY.

„ 3.—A CARTER.

„ 4.—A BEGGAR-WOMAN.

EDWARD IV. 1461-1483.

THE same fashions obtained which were modish in the previous reign, but the special peculiarities of the period became more marked. The toes of the gentlemen (Figure 1) grew in length and were tied up to the knee. Their jackets were shorter, much stuffed and padded, and the sleeves were sometimes cut in slits for the display of sumptuous linen. Caps became peaked, resembling somewhat a modern brigand hat; mantles took every form. Ladies (Figure 2) bloomed out into extinguisher-shaped head-dresses of exceeding height; their petticoats were decorated with heraldic splendour; their sleeves were inordinately long and wrinkled up the arm. Figure 3 has special interest, as exhibiting a garment almost identical with the modern smock-frock. The hat foreshadows distinctly the modern wideawake. The hat of the beggar-woman (Figure 4), who is copied from a picture of "poverty," in the *Roman de la Rose*, is much like that which is to this day usually worn by the lower peasant class in Ireland.



EDWARD IV, 1461-1483.

Cotton, M.S. D. G.



CARTER IN SMOCK-FROCK. 1470.

*Miniature of "shooting at the butt"
Brit Mus. M. S. Rep. 19. C. VIII*



EDWARD IV. 1483

*From the Frobenius edition
of the Annales of 1483*

CASE VIII.

HENRY VII. 1485-1509.

Figure 1.—A LADY.

„ 2.—A GENTLEMAN IN HUNTING DRESS.

„ 3.—A CITIZEN'S WIFE.

„ 4.—A MAN-SERVANT.

HENRY VII. 1485-1509.

THE extravagance in dress of the fifteenth century appears at no period more remarkable than during the reign of Henry VII. Exquisites wore very broad brimmed hats decked with many feathers. Sometimes (Figure 2) they wore one hat upon the head, another depending on the back. Hosen were woven in patterns of many colours; the jacket sleeves slashed and tied with laces so as to reveal embroidered and fretted linen through the slits.

In spite of extravagance of fashion the young men could don an exceedingly becoming garb. Figure 2, representing a hunting dress, is original and *distingué* in style, and calculated to show off the trimness of a youthful shape. The clogs are curious, for with them are worn inner shoes of felt, exactly as is done at the present day at Antwerp, and in certain parts of France. Figure 1 gives us the embryo of an entirely new head-dress which in the next reign is to develop into what is known as the "Tudor bonnet." The loose overrobe, again, is as far removed as possible from the tight-fitting *cotte-hardie*. The head-dress of Figure 3 is evidently of German origin, and recalls to mind some of the quaint personages in the pictures of Lucas Cranach. (Figure 4 a servant) is close akin, it will be remarked, to the servitor in the next case, who is drawn from a picture at Hampton Court by Holbein.



CASE IX.

HENRY VIII. 1509-1547.

Figure 1.—A GENTLEMAN OF RANK.

„ 2.—A LADY.

„ 3.—A TRADESMAN'S WIFE.

„ 4.—A LIVERY SERVANT.

HENRY VIII. 1509-1547.

WITH this reign we enter on an entirely new period of costume and of art, differing in all respects from the ages which preceded. The common dress of the upper class may be best conceived by reference to Figure 1, which is taken from the well-known portrait of the Earl of Surrey. It consists of a full-skirted and much padded jacket or doublet, with large sleeves to the wrist, a short full coat over it. A light velvet cap, close hosen, clubbed shoes, an elaborate shirt worked with black silk, and ruffles, complete this novel attire. Here there is no transition save as regards the cap. Everything is altered—diametrically opposed to all that went before. Dress at this time was extremely costly.

With female attire it is otherwise. The lady of Henry VII. bears some resemblance to the lady of Henry VIII. Jewels and chains were much worn—jewels of new and peculiar setting as may be seen in Holbein's myriad portraits. The heavy hanging sleeves of fur are new, so is the square-cut body and pleated chemisette. Figure 3 shows a different form of head-dress, and also the first germ of a modern cape or *pellerine*.



• HENRY VIII, 1530.

*Figure in a large subject-picture at Hampton Court.
Holbein.*

CASE X.

ELIZABETH. 1558-1603.

Figure 1.—A LADY OF MIDDLE CLASS.

„ 2.—A MERCHANT.

„ 3.—A PAGE.

„ 4.—A MAIDSERVANT.

ELIZABETH. 1558-1603.

THIS reign shows us the culminating glory of the muslin head-gear, which, after passing through many phases of veil and cap, blooms forth now into the winged ruff. Ruffs, more or less intricate in style, were worn by all classes of society. Men's jackets were puffed, padded, slashed, embroidered. For the sake of completeness of *ensemble* it became necessary also to puff and embroider the hosen. But here came a difficulty, for padded hosen could not be made to fit well below the knee. This led to the dividing of the hosen at the knee into *haut de chausses* and *bas de chausses* (hence *bas*, French word for stocking), which were buttoned at the point of junction and covered with a band, which developed later on into the knee-band of knee-breeches. Figure 2 represents a wealthy *cit* of the period. Groups of merchants so sumptuously attired, must have added to the picturesque effect of Gresham's Exchange, and contrasted finely with the tightly-clothed forms of a higher grade of society, whose style of dress somewhat resembled Figure 3 (a page), in form only, of course, since an Elizabethan doublet was so richly worked as to be arrow, and often sword, proof. Figure 4 shows us the becoming cap, plain collar, and simple bodice which we usually associate in our minds with the later time of the Puritans.



ELIZABETH 1580

Lady Bacon by Mr. A. Bacon

Mary Stuart, Mytens, Windsor Castle Elizabeth, Zuehlke



ELIZABETH ISEN

Painted 1580. Oil. No.

CASE XI.

JAMES I. 1603-1625.

Figure 1.—A GENTLEMAN.

„ 2.—A LADY.

„ 3.—A MAIDSERVANT.

„ 4.—AN APPRENTICE.

JAMES I. 1603-1625.

JAMES I. supplies a new shape of hat, which was to spread in the next reign into the beautiful head-gear of the Cavaliers, and narrow afterwards into the modern wideawake ; while the upper leg-covering widens into ample trunks (direct ancestor of the modern knickerbockers), presenting us with the first example of a loose and padded garment above, and a tight and a simple one below the knee (see Figure 1). This hat is remarkable for a flat brim and conical crown. Being of an entirely novel form we must go a-hunting to find its origin, and after some search run it to earth in Spain, whence it was brought to France by the conspirators of the Ligue, where it became known as the *Chapeau Henri Quatre*. I may parenthetically remark that in cases of doubt, it is always well to try Spain, for the Peninsula, having been tolerably free from the Crusade mania, and having vegetated in a secluded corner of Europe by itself, was always individual and independent as to the cut of its garb.

The changes in female garb are not remarkable (Figures 2, 3). Figure 4 introduces us to *garters* in a distinct form, though not in so ornate a condition as that to which they attained in the next reign.

CASE XII.

CHARLES I. 1625-1649.

Figure 1.—A GENTLEMAN OF RANK.

„ 2.—A LADY OF RANK.

„ 3.—A MAN OF LOW CLASS.

CHARLES I. 1625-1649.

THE beautiful costume of the Cavaliers has been rendered so familiar to us all by the genius of Vandyk that it needs no pictorial illustration. To both men and women it was probably the most becoming of all periods of dress. As regards gentlemen the ugly hat of James widened and softened into the *sombrero*. The ungainly padded velvet doublet gave place to a satin one which displayed to advantage the undulations of the body ; while stuffed and quilted breeches were discarded for a loose and graceful covering of silk or satin, daintily trimmed with lace. Boots took a becoming form, and, lastly, the hair, close cropped hitherto, was allowed to fall on the shoulders in natural curls combed over a wide lace collar. Nor was capricious fashion less kind to the ladies. Satin, the most usual material for male and female dresses at this time, fell into rich and ample folds. Sleeves, worn large from shoulder to elbow, served to diminish in appearance the width of the waist, while the hair divided into small ringlets was permitted to display its beauty, which was further set off by strings of pearls and gems. The neck, breast, and arms were more exposed than in any previous reign. Figure 3 (a man of low class) is not so fortunate in his attire, for he still retains the trunks of the time of James, and a hat which is stiff and awkward in form.

CASE XIII.

COMMONWEALTH. 1649-1660.

Figure 1.—A LADY.

„ 2.—A COUNTRY WIFE.

„ 3.—A PURITAN OF MIDDLE CLASS.

COMMONWEALTH. 1649-1660.

HERE again we have an abrupt change. The Puritan, as a protest against the worldliness of Charles's followers, assumed the ugliest costume he could find. He pinched and cut the graceful sombrero till it lost its grace. He abjured lace as vanity; took as much stuff as he could out of his cloak; eschewed embroidery; and the result was as uncomely as his heart could desire. With the ladies it was otherwise. They also pretended to abjure vanities, but their plain hoods were coquettishly twisted into a pleasing form, while their prim hats, caps and capes possessed a character of their own which was extremely picturesque. Figures 1 and 2 give us convincing proof that it is not necessary to use expensive materials to produce a satisfactory effect, and that sad colours are sometimes no more unbecoming than gay ones.



COMMONWEALTH, 1651

*Rare Print, Destruction of Cheapside Cross.
Reproduced in Wilkinson's Lambeth Illustrated.*

CASE XIV.

CHARLES II. 1660-1685.

Figure 1.—A FOP.

„ 2.—A LADY.

„ 3.—A MAN-SERVANT.

„ 4.—A COOK.

CHARLES II. 1660-1685.

WITH the Restoration we have of course another change as distinct as the previous one.

Figure 1 represents a fop of the time of Charles II., whose garb recalls in many points the dress of Charles I., deprived however of its grace. The breeches, tight at the knee and wide at the hip, are deplorable in form; so are the puffed sleeves; so is the bunch of ribbons at the waist. Even the hat has lost its shapeliness, and is too small, yet ponderous.

The lady (Figure 2) is not so unfortunate. The shape of the chemisette and the arrangement of the bodice were evidently brought from Holland. The fashion of tying back the skirt and wearing a long lace apron is worthy of remark. It was brought from Spain by Catherine of Braganza. The dress of the common people (Figures 3 and 4) retains many characteristics of the Commonwealth, as is natural, since poor persons must wear out old clothes, however unfashionable and out of mode.



CHARLES II. COST.

Allegretto Mantua. Vell. 1. 1600. 1601.

CASE XV.

ANNE. 1702-1714.

- Figure 1.—A LADY.
,, 2.—A LADY'S MAID.
,, 3.—A TOWN GENTLEMAN.
,, 4.—A FARMER.

ANNE. 1702-1714.

THE costume of Anne's time was the perfected result of British taste brought to bear upon Dutch modes, which in their turn were founded on those of France.

In pictures of Dutch masters of the period we find undeveloped and incomplete Anne boots, Anne coats, Anne periwigs. The female *tête* and dress, as well as the male wig bear a close resemblance to those worn by the lieges of Louis Quatorze, carried from France into Holland. The lady's cap (Figure 1) is entirely new in shape, and cannot be traced to anything previously worn in England. The tied-back skirt is a modification of Catherine of Braganza's fashion exhibited in Case XIV. The bodice worn by Figure 2 is also novel in form, but can be traced to peasant bodices common among the women of Brittany and Normandy for ages past. Male attire has undergone, we find, a very important change, whose influence is discernible in the costume of our own day. The short jacket of Charles I., and II., has grown into a garment with ample skirt—precursor of the modern frock coat—buttoned-in closely at the waist. Buckled shoes with high heels make their first appearance. Breeches are made to follow the shape of the thigh and knee. The vest is the direct ancestor of the modern waistcoat. The corduroy breeches worn by Figure 4, would create little surprise if donned by a peasant of our own century.



porary
sides of



ANNE, 1714.

(Painted Screen.)

Paints executed on silk formerly formed the sides of a sedan-chair

CASE XVI.

GEORGE II. 1727-1760.

(TOWN DRESS.)

- Figure 1.—A TOWN GENTLEMAN.
,, 2.—A LADY IN GALA-DRESS.
,, 3.—A HOUSEWIFE.

GEORGE II. 1727-1760.

(TOWN DRESS.)

WHAT Vandyk did for the time of Charles I. has been done by Hogarth for the period of George II. Thanks to his skilful pencil, we are familiar with the square-cut coats, flapped vests, and knee-breeches which were fashionable during the first half of the eighteenth century. Figure 1 may be found in a dozen of Hogarth's pictures. The use of muffs by men as well as the rolled stocking may be traced back to the exquisites of Louis Quatorze. The periwig is but a variation of that of Anne's time. The same may be said of the shoes. Figure 2 is more peculiar, and sets us wondering how a lady could move about in a cage of such vast circumference. The hoop has been carefully measured and imitated as accurately as possible from Hayman's portrait of Mrs. Pritchard in the Garrick Club collection. Hayman was distinctly a "costume-painter" given to the careful delineation of sleeves and furbelows. In this particular picture the width of Mrs. Pritchard's hoop at the base is exactly the same number of inches as her height from floor to chin. Certain Derby china figures of the period let us into the secret that these unwieldy machines were made sometimes of cane, sometimes of stiff wicker-work, not unlike that of a common clothes-basket. Figure 3 in this case is taken from the portrait of another actress, Mrs. Wells, whose cap and apron may be seen again and again in the "Rake's Progress" series, as well as other prints.



JOHN II. 1711.
Portrait of John II. 1711.
The artist's name is not visible.



Wm. D. 17, 1783

*M^{rs} Pritchard in "The Suspicious Husband", by Hayman.
Garrett Club Collection.*

CASE XVII.

GEORGE II. 1727-1760.

(RURAL DRESS.)

Figure 1.—A COUNTRY LADY.

„ 2.—A SPORTSMAN.

GEORGE II, 1727-1760.

(RURAL DRESS.)

THE costume worn in the country during the first half of the last century is less familiar to us than that which obtained among town-folk. It was more sensible, more comfortable, and more picturesque. The country lady's hoop (Figure 1) was not much larger than the crinoline of the second Empire. The hat shaded the face ; the muslin kerchief and sleeves were simple and becoming. The stockings and gaiters assumed by the sportsman of the day (Figure 2) differ but little from those which are still made. The round hat foreshadows the modern "billycock."



GEORGE II. 1760.

*White dress with yellow bodice and black straps
and a large white ruff.*

CASE XVIII.

GEORGE III. 1760-1811.

Figure 1.—A MACARONIESS.

„ 2.—A MACARONI.

„ 3.—A WORKING MAN.

„ 4.—A TRADESMAN'S WIFE.

GEORGE III. 1760-1811.

THE preposterous fashion of wearing the hair (or rather the wig) portrayed in case XVIII. is by no means exaggerated. These towering head-dresses were worn on State occasions, when full dress was *de rigueur*, and were modish during one season only. This particular year (1777) has been selected to show the astonishing extent to which people will sacrifice their comfort at the command of the goddess "La Mode." The dress and mantle of the "Macaroniess" (Figure 1) is simple compared with that of her male partner; but in elaboration of curl and cap, she carries off the palm. Figure 2—"The fashionable young man" of the period embroiders his coat with the initials of his name in gold and colours, ornaments his waistcoat with ships and windmills, and discards the square-toed shoe for one delicately pointed, and cut low. Occasionally, at sales of old clothes, Macaroni vests may still be met with. I bought one myself, a few years ago, bedizened with the picture of a hunt—horseman, hounds, and fox—skilfully worked in coloured silks. Figure 3—The British workman of the day, it will be observed, wears loose canvas *trousers* instead of breeches.





ГЕОРГЕ ОI. 1797

*From a contemporary Print
Published by M. Hickey*

CASE XIX.

GEORGE, PRINCE REGENT. 1811-1820.

Figure 1.—A LADY OF MIDDLE CLASS.

„ 2.—A DITTO.

„ 3.—A GENTLEMAN.

GEORGE, PRINCE REGENT. 1811-1820.

THE varieties of mode during the first half of our own century are endless. With the French revolution arose a taste for pseudo-classicism, which was not without influence on this side of the channel, although the British fair never went so far in their imitation of antique statues as their neighbours. A time came when England was cut off for years from communication with France, and, during that interval, English mantua-makers trusted to their own unaided genius for inspiration. The two bonnets—among a host of others, equally hideous—exhibited in Case XIX., were the result of unassisted British taste ; so were the furred boots of Figure 1. Beau Brummell would have approved of the bell-shaped beaver hat worn by Figure 3, also of the double waistcoat, high velvet collar and swallow-tailed coat. This garment so closely resembles the tail-coat worn by ourselves, that we need pursue our investigations no further, for we have arrived at something near akin to the modern town hat, coat, trousers, gaiters—to the gown, bonnet, and parasol, which may be seen daily in the street, with ever-varying changes and modifications.



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